SIGNAL

the whpk magazine

summer 2026

★ INSIDE ★

Pure Hype ★ TV Buddha ★ Rob Walker ★ Horoscropes
Record Crawl ★ A Love Letter ★ Crossword

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SIGNAL MAGAZINE

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Letter from the Editors

At long last, summer is finally here. And WHPK 88.5 FM is basking in all the sunny rays.

Over these warm months, the station has big plans to install a new transmitter, screenprint WHPK logos on t-shirts in the quad, and throw one or two parties. We've also prepared, for your reading leisure, this Signal Magazine issue. It includes an interview with WHPK's newest community DJ Rob Walker, a dive into the archive, a summary of our first-ever (that we know of) record crawl, all things Pure Hype, collage art, and reviews of our favorite albums and concert venues. We also threw in a fun little horoscope and a crossword puzzle—it's loaded with WHPK lore, and we hope you enjoy completing it.

This magazine captures only a small part of what each DJ brings to WHPK, and we're deeply grateful to everyone who contributed. We hope to carry this momentum forward throughout the year and invite anyone interested to reach out about collaborating. Thank you for reading.

Ruby, Livy, & Kavya

about WHPK 88.5fm

WHPK is the University of Chicago's 100-watt community radio station, which, for the past 50 years, has provided its listeners with a wide array of unique musical styles.

WHPK is comprised of university students and community members who continuously share their knowledge of different genres, including rock, classical, folk, jazz, international, rap, blues, dance music, live studio performances, and a public affairs format. As a whole, WHPK is committed to airing programs that are not typically heard on the mainstream, and now that we're streaming live at whpk.org, we're able to reach an even wider audience.

If you're intrigued by what you read, as we hope you will, you can tune in at any time of the day to 88.5 FM or, if you're outside of our broadcasting range, you can listen online at whpk.org, where you'll also find a current show schedule.

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
8		Unsolicited Overtures	Nature But Not		hidden place		
9	Sunday Morning Alchemy / Jorie K's Journey	Limited Hangout	veganbuffalotoonz	Free for all	Tone for Your Tea	Ken Burns Jazz	Jorie Logan or Rick Lopez / Bryan Muhammad
10		Please Hold.	TrackMaster Scott	Mandioca	Not your Grandfather's Symphony	TGIF Blues with the King	
11	My Daddy's Music: The Best in Jazz from the 50s & 60s	Miscellaneous Special		Scout's Honor	Sameer		
noon		From the Archives	All That's Jazz with the King	Chopped Liver	folk to make it through	da fonk	The Jazz Menagerie / Eaves droppping with Urban Aspirations
1		Fire as a Metaphor		This Thing of Ours	Wretched Summons	Finders Keepers	
2	Journey into Jazz with the Twins	Livingroom Lounge	sandwich club	Dense Discs	loomer	Ben Levine's Techno Hour	Carribean Vibes
3		Max Rivera	Cool Runnings	Bang Le' Dex		wawa live X.0 the wawaning	
4	The Jazz Idiom / Jazz is	Unsure			Voices of the Mexican Song	Curry Favours	
5		Foggy Notion	Relentless Reggae		Music Around the World	writhe	
6	Bright Noise	Dont' give way to fear		Sthesia		Pure Hype	Rendezvous / Inde- Africa pendent Radio
7	Sophisonics	The Jazz Lab	Jazz Academics	sleeping boys	hotboysandblunts		
8	DJ Snooze			CTA Radio	Saxes with Shikhar	The Essence / Lake Shore Drive Radio	Industry Shakedown / Indepen- dent Radio
9		The Evil Show	Bullet Proof Soul		Light of your Vida		
10			Illiterate		Radio Dada		

SPRING PROGRAM GUIDE

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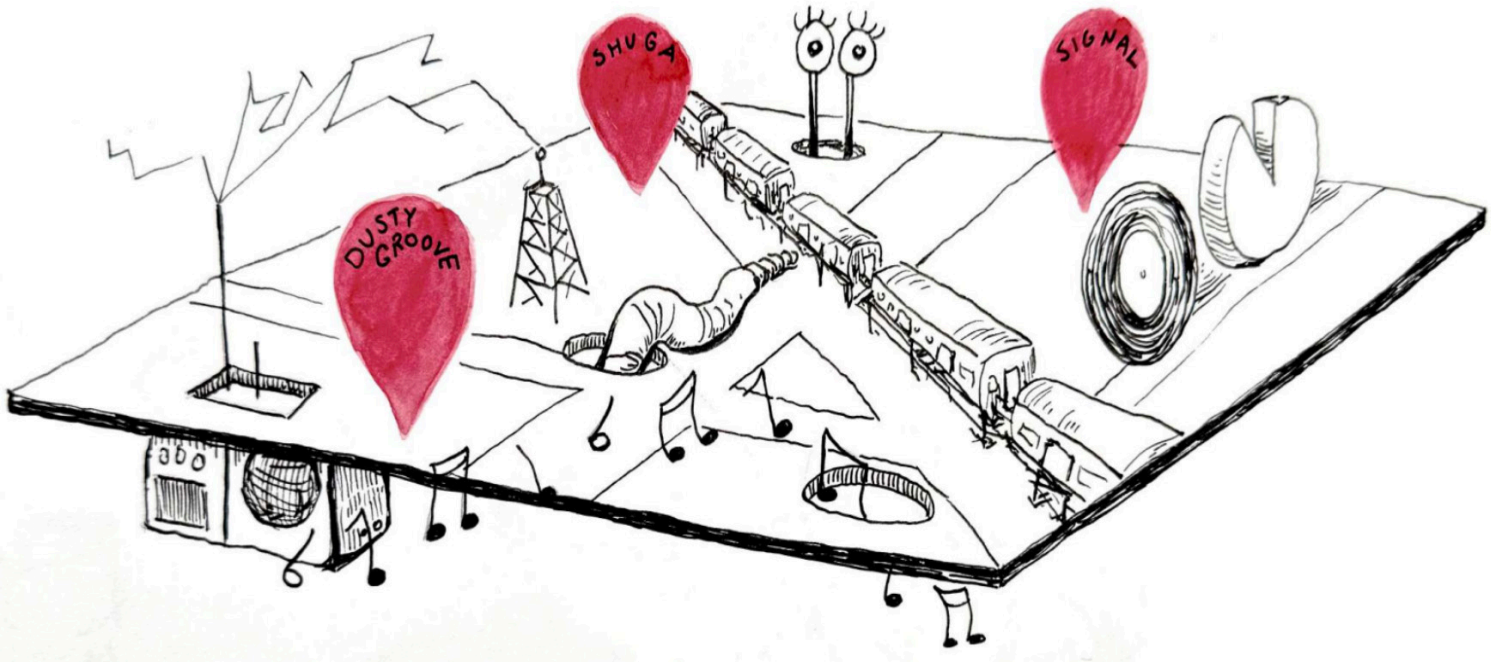
WHPK RECORD CRAWL

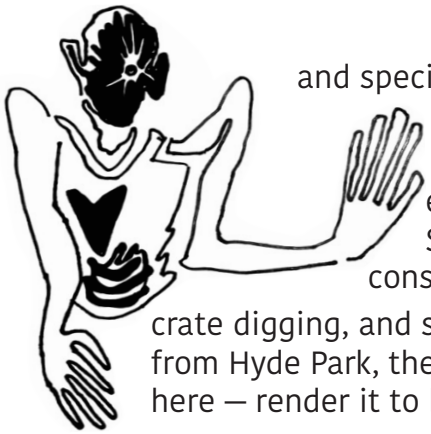
By Gabriel Rosenbaum



On April 18, 2026, WHPK set out for our record store crawl in Wicker Park. We left from Reynolds Club around noon, and began our search at Signal Records on 1343 N. Ashland Ave. Even though Signal sells only used records, their collection of dance music was quite strong, and Technics were provided to listen to almost any record, although ones above a certain price were stored behind the counter. For better or for worse, almost all records — except those in the bargain bins — sold at Signal are catalogued on their Discogs page, meaning that you're unlikely to find any exceptionally good deals, and some of the vinyl does seem rather expensive. However, Signal's selection ultimately overshadows the prices, and the store, with its modern atmosphere and well-catalogued bins, is certainly worth a visit.

Next, we headed over to Shuga Records on 1271 N. Milwaukee Ave, which boasts a truly massive collection and even its own label. As it was Record Store Day, the shop was quite crowded, so you're likely to have a somewhat different experience on a more mellow day. Shuga has one of the largest selections of electronic music that I've seen in the United States, but the fact that bins were sorted alphabetically, not necessarily by label, sometimes made this section hard to navigate. Only used or unsealed records are able to be listened to. Shuga also certainly had a more encompassing rock section than Signal, and also offered cassettes and a wide variety of memorabilia.

We ended our day at Dusty Groove — 1120 N. Ashland Ave — a shop owned by WHPK alum JP Chill,



and specializing in soul, jazz, and hip hop. To celebrate Record Store Day, we were welcomed with free seltzer and iced mochas (which was surprisingly quite good). The staff at Dusty Groove were helpful and kind, even though the store was quite busy, and stocked a variety of Record Store Day exclusives, rarer Japanese pressings, and older rock and jazz consisting of discounted records, although we were too worn out for proper crate digging, and started back towards campus. Although Wicker Park lies relatively far from Hyde Park, the record stores — which number many more than I had room to mention here — render it to be definitely worth the visit.

Album Review

Prophesy of the Bleeding Bloom
by Warlock Corpse

Whether you're crawling through an underground cave, fighting possessed goblins in search of precious gems, or seeking a forgotten castle with a powerful wizard at the top of a cliff, Труп Колдуна (trans. Warlock Corpse) has the sounds for you. The dungeon synth / raw black metal project has released its latest album, Prophesy of the Bleeding Bloom, purely for the enjoyment of those who have an ear for the mystical or cold-wave drum machines. The album is limited to 250 cassette tapes and has ten tracks–many of which are just a minute or two long. The gritty, distorted vocals on the tracks "All in Vain," "Revenge in Your Eyes," "Dance of the Black Hounds," and "Prophecy of the Bleeding Bloom" are particularly gripping, making the sound distinctly Warlock Corpse.

If you play this album on a loop, drifting deeper into its otherworldly pull, you may soon find yourself in a dark, hooded cloak, navigating by candlelight alone.

— Livy Onalee Snyder

Digging the Chi: A Love Letter to Clubbing in Chicago by River Wang

I have come to believe that good dance music has a kind of spiritual substance – an invisible thread that ties together souls in motion. You arrive at the dance floor to fulfill a primal need, and the music rewards you with transitory ecstasy that leaves a timestamp in your life journey.

Chicago has transformed the way I perceive music in less than two years. I hope to dedicate this article to my favorite clubs and memories which I will continue reminiscing about.

continued on next page

Summer 2026 Horoscopes

♊ Gemini
May 22 – June 21
You are a little broke… summer of funk and financial ruin.

♋ Cancer
June 22 – July 22
Break out your breakup playlist because you're about to run into every single one of your exes this summer. Summer of yearning…

♌ Leo
July 23 – August 22
A secret will come to light this season in a lucid dream that takes place in the 5440 Ingleside basement.

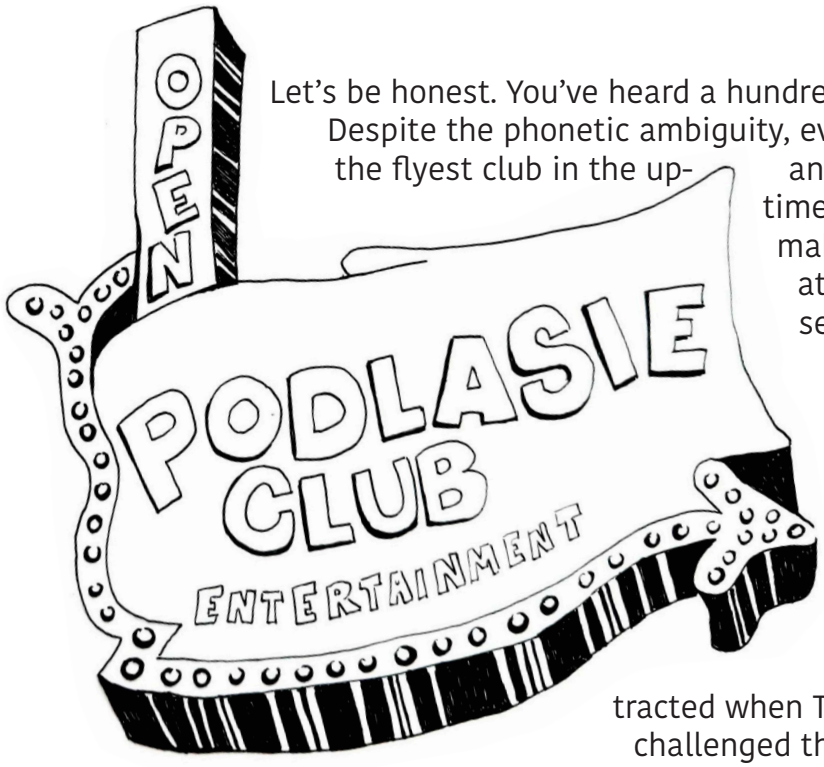
♍ Virgo
August 23 – September 23
Your phone might get stolen. Get an iPod shuffle.

The California CLIPPER

Clipper is the epitome of old school mojo. Its signature red neon lighting is your invitation to a sonic adventure, a feast for the senses. On a Saturday night, this place becomes packed with excited club-goers from all walks of life, so expect to wait before you can talk to the bartender. Before you step into the dance room, you may think this is just another bar in Humboldt Park, but don't get fooled – the DJs who get to play here mean business! Gene Hunt hosts his monthly party Thank Gene It's Friday! that sends the crowd straight to groovy wonderland. It is also the event that led me to visit Clipper for the first time. I can still remember the exhilaration after dancing to two hours of deep, funky house jams, as I gathered up the courage to speak to Mr. Gene Hunt by the bar. One of the best decisions I've made. He was kind enough to give me his contact information while putting me on the guest list for a day party at Sound Bar. Clipper was also where I was introduced to the music of Mike Dunn, one of the Chosen Few DJs. His set spanned across soul classics, disco grooves, and tech house, and it was quite an educational experience for me. The not-so-spacious dance floor can feel overwhelming at any other club, but Clipper's ambience helps to lubricate social interactions – a soft whisper, a shared glance, or whatever your heart desires. Not to mention the fact that WHPK used to throw free parties here every month, which only makes Clipper a bit more special in our hearts.

Smart Bar

Considered to be a nightlife staple in the city, Smart Bar has arguably the best sound system. It is where you want to bring your East Coast friends on a weekend night. Being able to perform here is like the Bar Mitzvah for young DJs (shoutout to my buddy Josh Tong for completing the ritual recently). As popular as it is, the Bar manages to preserve a grungy, hardcore edge that can be seen as the aesthetic equivalent of 90s techno music. It is expected that your heartbeat accelerates when you walk down those smoky stairs to our beloved pleasure cave. One of my favorite memories at this club was the Flowers of Romance X The Cowrie party – a collaboration of two powerful forces from the underground dance music scene. In my humble opinion, having disco guru Mark Grusane playing the opening set was already an achievement to be bragged about. As the night progressed, the eager crowd was hungry for more, so CTRLZORA (the OG cowrie) prescribed a potent dose of musical adrenaline that drew from her expansive catalog of progressive electronica. I have been a fan of her work since then, and running into her at various events feels like an affirmation of my taste. One more thing about the club: you never know what may happen inside the restrooms. I've had the luck of stepping into mini clouds of cannabis smoke and hearing loud moans from the stall next to me while peeing. If you're into cute little surprises.



Let's be honest. You've heard a hundred different pronunciations of that Polish name. Despite the phonetic ambiguity, everyone instantly knows that you're referring to the flyest club in the up-and-coming hip neighborhood of Avondale. Sometimes an early line can form by the entrance, which makes sense because it's hard to have a bad night at Podlasie (musically, I mean). The dance area is separated from the bar by a thin curtain, and the moment you pull it apart, you enter the realm of soul-cleansing vibrations. My friend and I like to joke about how there's always some drama on the dance floor. Last time we went, a lady in a pink-sequin-covered dress was holding a flashlight for five minutes and running around to retrieve her precious faux fur hat. However, just like the rest of the crowd, I was mostly unbothered. I could not afford to be distracted when Traxx held it down with an omni-format set that challenged the boundaries of electronic music every second.

Yet this wasn't the sole highlight of that night. Specter performed before him, warping the crowd's perception of time and space as he dug deeper into your primitive subconsciousness. Needless to say, Podlasie will continue its status as a playground for the adventurous DJs in Chicago. Inés, founder of the highly sought-after underground party Work Ethic (that I am a proud member of), will do a birthday set there in May, and I cannot be more excited about it.

memorycard

Summer 2026 Horoscopes

Libra
September 24 – October 23
This will be a summer of growth. You may even expand into rock and roll.

Scorpio
October 24 – November 23
People keep looking at you weird. It's time to color-code your record collection.

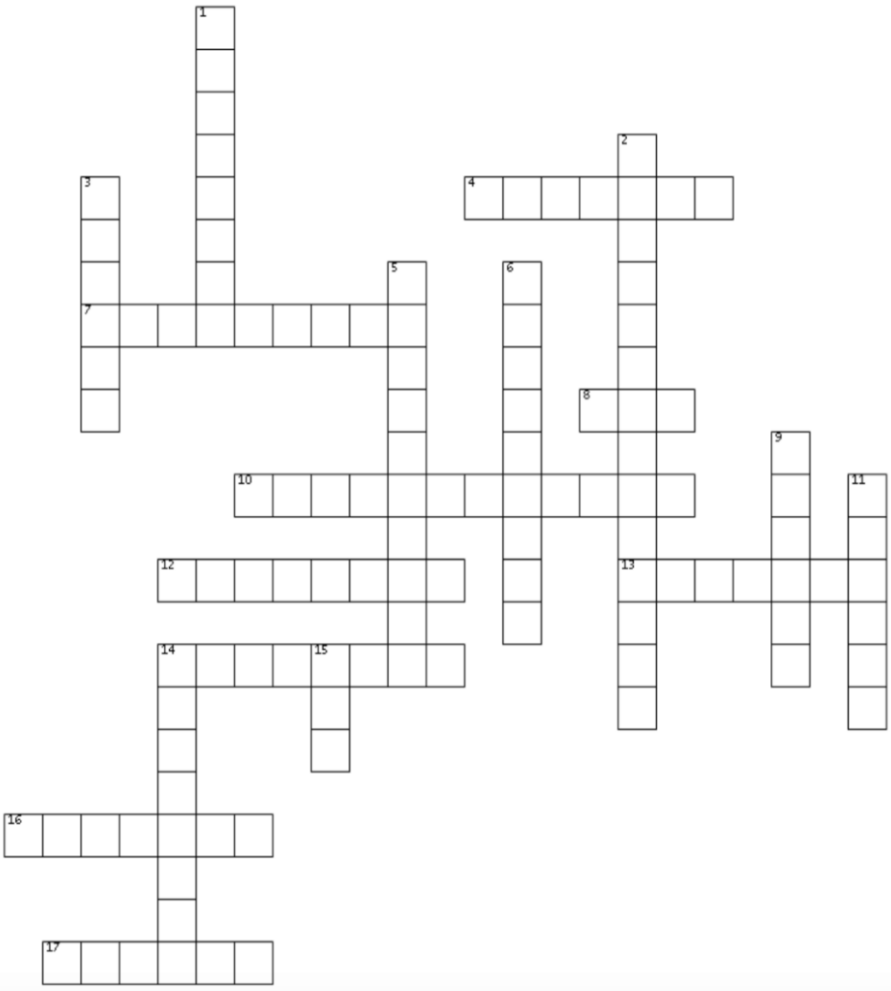
Sagittarius
November 24 – December 21
Slooooooow down. Get romantic. It will do your bones good.

Capricorn
December 22 – January 20
Big thoughts are coming up this season. Ambient noise may be best for detangling.

WHPK

pure hype spring 2026

crossword by Lark



ACROSS
4. Affirmative WHPK campaign slogan
7. Jazz Idiom, Jazz Is, Jazz _____
8. You need two of these every hour
10. WHPK alumni owned record store in Wicker Park
12. WHPK DJ Bryan _____, honoring his father every Sunday
13. Type of show the Wonder Pets might like?
14. It's his club, we're all just living in it
16. WHPK's archiving website of choice
17. WHPK broadcasted first show of this genre in 1983

DOWN
1. Pure Hype feature this Spring
2. Our only public affairs show in the program
3. Kanye West's rap battle opponent on WHPK in 1996
5. Pure Hype feature this Spring
6. You need one of these every 30 minutes
9. Ours is janky
11. DJ's command
14. WHPK DJ _____ Coleman playing Caribbean vibes every Sunday
15. _____ and Serpent (UChicago secret society and former occupants of WHPK's space)

answers on pg.10

WHPK is a non-profit community radio station broadcasting out of the University of Chicago, serving the South Side of Chicago for over 50 years. While we receive funding from the University each year, this simply isn't enough to support the needs of our station and keep us on air. We are seeking your support in helping us once again get back to the quality broadcasting you have come to rely upon. Please Donate!---->

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3). Under Area of Giving, select "Other University Division."
4). In the drop-down menu for "Specific Fund," select "WHPK Radio Station."

To donate by check, please make out the check to: WHPK
Reynolds Club
5706 S. University Ave.
Chicago, IL 60637

Our giving link is also available in our Instagram and Facebook bios, whpk_88.5fm

Please email our station manager at sm@whpk.org with any questions.

All of us at WHPK deeply appreciate your support. Thank you!

Album and Concert Review

Frog for Sale
by Frog

I was introduced to Frog just this year by a friend who was absolutely obsessed with their 2019 project Count Bateman, but my introduction to the duo was their new release from this month and 8th studio album Frog for Sale. She was also gracious enough to get us both tickets to see their show at Pilsen's Thalia Hall on April 23.

What's funny to me is that Frog's frontman, multi-instrumentalist, and vocalist Daniel Bateman and his younger brother Steve on drums are natives of New Rochelle, New York, just five minutes from my own pocket of New York City suburbia.
Frog for Sale follows the band's evolution into the americana-adjacent subsection of the current indie-rock scene, headed by the likes of Wednesday and MJ Lenderman. What I think Frog has that those two generally lack, however, is weirdness.

Frog for Sale is unpredictable, strange, bewildering and yet comforting all at the same time. Bateman's songwriting reminds me of some of Theo Katzman's work with Vulfpeck or even the likes of Jonathan Coulton (but maybe that's just because they both have songs about massive warehouse stores—Frog's "Best Buy" and Coulton's "Ikea." Even during the show, bassist Thomas White was laughing as he was singing about "butthole surfers" on the tune "U Shud Go 2 Me" off of the album Grog.

Although a lot of their lyrics seem to refer to some male sexual frustration that I can't say I can relate to, Bateman's general whimsy and weirdness in his storytelling is still very compelling. The funny stories are embedded within hook after hook as each track flows into a short 36-minute album that could be over before you even noticed it had begun.

Surrounded by brunette mustachioed guys in jorts and loafers, dancing to tracks from almost all of their albums, Bateman's

stage presence was really almost mesmerizing. His gray slacks, brown belt, and tucked in light blue button up made him look like he could be plopped right into an investment banking job and a modest colonial style home in the NYC 'burbs, but maybe what makes his persona so fascinating is his subversion of that assumption and choice to be part of a band defined by its weirdness. As he played the piano centerstage on crowd-favorite tracks like "Lois Lane" and "Je Ne Sais Pas," it seemed as though he was totally out of control of his movement, instead compelled by the music to dance and play and sing (in an impressive falsetto) all at once.

All in all, Frog for Sale is filled with infectious hooks that are just about as charming as the group's eccentricity. I would recommend!

— Lark Martin

Sophisonics

live on WHPK 88.5 FM on Sunday from 7:00PM - 8:00PM

Rob Walker on 5 Songs

Interview by Léa Sainz-Gootenberg

On a Tuesday evening in the middle of April, I sat down with Rob Walker, WHPK's newest community DJ. Rob's show, Sophisonics, airs every Sunday at 7:00 PM. Sometimes I tune in at 7:00 PM on Sundays and hear New Orleans Funk. Other times, Rob lugs his 78 RPM player (which he found while exploring the alleys of Hyde Park) into the booth to play from his Yiddish collection or his 1940s Indian music collection.

You're listening to WHPK Chicago, 88.5 FM, the pride of the south side. This is an episode of Finders Keepers that was pre recorded on April 21 2026. I'm Lea. Rhea couldn't make it today, but she's here in spirit. And our guest today is...

Rob Walker: Hey everybody. This is Rob Walker from Sophosonics.

Léa Sainz-Gootenberg: Tell us a little bit about what you play on Sophisonics.

RW: Well, the word Sophisonics, my wife and I dispute who came up with it first, but it's, you know, from the two Greek roots, thoughts and sounds. Music to get you pondering, sounds to give you something new to think about. And I want my audience to hear from my show things that they probably wouldn't hear otherwise. And it isn't necessarily always music, but I like keeping the audience guessing what's going to happen from one episode to the next. There have been times where I just brought in like, 20 records, and I just mixed back and forth between them. Then there are other times where I just want to

play nothing but New Orleans funk, because that's just the mood I'm in. And then you recall the Yiddish jukebox adventure. So I went from playing a series of 80 year old Yiddish records on a 78 RPM changer that I had to bring up because no radio station has that gear anymore, right? I went from doing that, to last Sunday, my dear friend Khari Lemuel, who does his own very special version of soul music came and played some new, unreleased tracks for us, and it was beautiful. And he talked with us for a while. And what I would be doing here with this session is sharing with your audience some tracks that I think they'd appreciate, stuff that's got me through some interesting times.

LSG: Do you want to go ahead and introduce the first song?

RW: Yes. So this is off a compilation that was pressed by sound way records of the UK called Ghana Sounds, Afrobeat funk infusion in the 70s. And the first track I'd like to share with your audience is called Because of Money by the 3rd Generation Band.

SONG BREAK
Because of Money
The 3rd Generation Band
Ghana Soundz:
Afro-Beat, Funk and Fusion in 70's Ghana
Soundway Records

RW:
Yeah, that was the first one. I thought y'all might like, yeah.

LSG: That was fabulous. What do you usually find yourself doing to this song? Are you driving? Are you walking, or out for a bike ride?

RW: If I need motivation, I mean this the sound of it. It's like Fela without a steering wheel.
I don't know how else to describe it. It's like, if you're familiar with Afro Beat, you're familiar with Fela Kuti and whatnot.

LSG: It definitely has a similar groove, but they take it in their own way.

RW: I would like to let your audience know, particularly, I had Parker's tuning in, that if you are a record junkie like myself, you need to find wonderful things just at the record stores. No, I want to let you guys know we were talking about this on the break. Indeed, you never know where your next hookup is going to come from. I was just riding my bike through the streets of Hyde Park, and it happened to be trash day, and I'm just pedaling along. Just get a little exercise. I need all the exercise I can get to do, to do, pedaling along. What's this? What do I see here? Over by the curb, I see some boxes of records just sitting by the trash cans. I'm like, Okay, well, let's take a look. You can't let those go to waste. What do I find on the labels? Blue Note, Verve, Impulse. And I go in, and there's miles, there's Coltrane, there's Billie Holiday, there's Thelonious Monk, and these are, like pressings from the 50s and 60s, the same sort of records that people pay really good money for. Do I care about it because it's worth a lot of money? I care about it because it's fantastic art that's being thrown out in the trash.

LSG: By picking up stuff that someone else has thrown out, they've already done the curation, you know. They've already done the hard work of putting everything together.

RW: You're right. They already did the curation, and my best guess is whoever threw this stuff away just dismissed it as some junk in granddad's basement. Yeah, they didn't appreciate what it really was. Fortunately, me and my friends do.

LSG: So how many records would you say you have? Because it seems like I can identify you as a sort of record junkie.

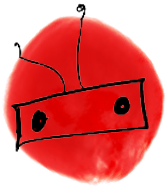
RW: Probably about 8000!

LSG: Not bad. That's pretty good.

RW: Full disclosure, it actually started in 1994 when I was a college radio DJ in Ventura County, California.

LSG: What was your station?
RW: That was KCLU and they're now, they're now an NPR station.

LSG: Oh, wow. I've heard of that happening a few times, that the local college station gets kind of taken over by NPR. Was that



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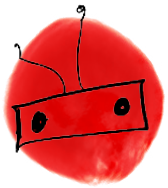


something that happened after?

RW: Yeah, it happened just as I was leaving. That was when I started getting into the record habit. And it was great because, you know, being in Ventura County and all the labels are right nearby in Los Angeles so that we're getting all these promo items from the record labels. And in the 90s, they had some goofy ways of promoting music. They weren't just handing out tickets– when The Ministry was promoting the album, "Jesus built my hot rod". They sent us a bottle of motor oil, but it had a label saying, ministry, Jesus built my hot rod. And I wish I still had it when loud records sent us a package. They sent us an early promo copy of Enter the Wu Tang 36 chambers with a Wu Tang beanie, and this was when they first came out. And at the time, I just didn't appreciate what it was, yeah, because we were getting stuff from the labels all the time. But I do remember those are some notable examples. They had some crazy things they did to promote the music. But that's how it started, and then being here in Chicago for the past 25 years, people throw away cool stuff all the time, and you never know where your next blessing is coming from. There are literally times where I feel like I'm just minding my own business and, boom, there's a Mario Mushroom right there.

LSG: Yeah. I mean, sometimes, you don't even have to look. Sometimes I find that by looking for something so intentionally, it's never gonna happen. It's gonna come to me, or at least that's how I feel. What else have you brought for us?

RW: There is a label out of London called Soul Jazz records. And I cannot praise these guys enough. They put out this compilation a little over 20 years ago called New Orleans funk. And look, when I bury this one with me. Yes, this one right here, New Orleans funk by the soul jazz label. And I would like to play this track, Big Chief, I think that's Professor long hair by Big Chief

SONG BREAK
Big Chief
Professor Longhair
New Orleans Funk: The Original Sound of Funk 1960–75
Soul Jazz Records

LSG: That was great. Thank you, because you, I mean, you'd never expect the whistle to come in and be sort of like the lead. That's the lead instrument on this track. So did you first hear this song within this compilation, or did it come to you differently?

RW: I did when the military had me stationed in Meridian, Mississippi. The best thing about living in Meridian Mississippi was it was a relatively short drive to New Orleans. Is that how you first came to get to know that's how I first got to know the city, and that's how I fell in love with it. Because if you're a music nerd and a food nerd, and I'm definitely both, it's second only to Chicago. And I fell in love with the city. And then after I came to Chicago, this city felt like home from the moment I set foot here. You know, it's been really good to me the past quarter century, and I love it right back. But I had gotten this compilation shortly before Hurricane Katrina was closing in on the city, and at that point, it was the night before the storm was making landfall. Everybody knew it was coming. Everybody knew what was going to happen. And I was here in Chicago, and I put this record on and I just dealt with my sadness because I knew what was coming, and I just played this through it. And that's how I dealt with those feelings when I hopelessly watched the news and saw what happened.

LSG: So, when you listen to music, are you gonna listen to sad music to be a wallower. You're like a, let's, let's sit in the feeling with something a little bit?

RW: I mean, when I was a kid, I went through my Depeche Mode phase, and I still have appreciation for it. There are there. There are times when I listen to sad music. I mean, shoot, that Yiddish music I was playing. So it was sad, for sure, but it was sad and funky, if that makes sense.

LSG: There's a sort of dancy element to it. There's a you can bop your head to it.

RW: Thank you. You get it. You know, it's like you can dance

your blues away. You can swing your way through this. It will get better. It's not going to stay like this forever.

As a side note, for those who tuned in while we were doing Yiddish jukebox, one thing that you may have noticed, and there's a reason for this. A lot of that Yiddish music was a huge influence on American cartoons of the 30s and 40s. If you grew up watching old Warner Brothers cartoons or old Tom and Jerry, you will notice that a lot of the music and a lot of just the way the sounds are set up, is based in a lot of that Yiddish music.

LSG: I had no idea, but that makes sense, right? When you think about it, when you think about who was working at Disney, you know?

RW: I mean, Mel Blanc, he did almost all the voices at Warner Brothers.

LSG: Yeah. When you came to New Orleans, was that the first time you got really into funk and jazz, or has it always been a part of your life?

RW: The funny thing about me is that I learned black music backwards, starting with hip hop in the early 80s. So as a kid in the early 80s in Portland, Oregon, the one James Brown I knew back then was I Feel Good, right? I heard Run DMC on the radio, and it sounded like music from another world, and when that first broke out, especially in the Pacific Northwest, where there was nothing else like it, not even remotely close.

LSG: Portland!

RW: Portland, of all places. Um, I dug into hip hop because it was unlike anything else I had ever heard before. And that's what inspired me, that's what gave me a love of crate digging. Because there would be times where I would be listening to records by Run DMC or LL Cool J or the Beastie Boys or Public Enemy. And I'm like, Okay, I'm hearing some really interesting grooves here. And I know these guys aren't a band in the traditional sense, so I know they're not playing this stuff on the instruments. So where are they getting this music from? Who are they sampling? And that's what got me fascinated and backwards. Yeah, that's how I learned the glory of Black American music, of funk and soul and disco and everything else interconnected to it was because I fell in love with how hip hop would sample these old records, and that's what started me down the path of becoming a big fan of Parliament, Funkadelic and Sly Stone and James Brown and whatnot, and everything else that grew out from that, yeah.

LSG: And then going to New Orleans, that's where the root of so much of that is, right? So then you go even further backwards, or whatever jazz was born. So you get the fundamentals of all of these genres, you know, like sort of an origin point, if there is one. So, you make music yourself, right? Tell us a little bit about that. I want to hear more about how listening to music influences your music making.

RW: I play instruments for a lot of my friends who produce hip hop and house and techno here in Chicago,because a lot of them are just as deep into music as I am. The instruments they play are samples or on board, right? Whereas I play more traditional instruments, like guitar, bass, keys and whatnot. And so I have a lot of fun just meeting up with guys who are, you know, they're making sample based music, and sometimes all they need for me is 16 bars of a bass line, 16 bars on guitar, 16 bars on keys, and they'll make beats from there.

But I also play live. Matter of fact, yesterday I just got the word. So this summer, there is an African dance band called Alpha and the Princess of FUTA, and I've been playing guitar with those guys for over 20 years, and we're going to be

continued on next page

ACROSS
4. WEEXIST
7. MENAGERIE
8. PSA
10. DUSTYGROOVE
12. MUHAMMAD
13. PHONEIN
14. REYNOLDS
16. DISCOGS
17. HIPHOP

DOWN
1. TVBUDDHA
2. FINDERSKEEPERS
3. COMMON
5. MEMORYCARD
6. STATIONID
9. STREAM
11. TUNEIN
14. RANDOLPH
15. OWL

playing again this summer. We're going to be playing, as a matter of fact, at the Skokie Festival of Cultures coming up in a few weeks in Skokie. So I'll be resuming out on guitar at the Skokie festival of cultures.

LSG: So you said a lot of them are mixing, like they use a board or whatever. How does that work live versus when you're recording?

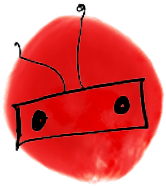
RW: That's a fair question. All right, so there are times where I performed with hip hop acts, where I was the only instrumentalist up there beside the DJ, right? So I'll be up there playing guitar, right? It's the DJ, you know? So sometimes it works like that. Sometimes I'm playing with a more traditional band, ensemble setup. It just depends on what, on what the on what the crew wants for the show.

Did you happen to check out the track I sent you?

LSG: The build up was really interesting, as well as the lyrics. Was that just an experiment?

RW: Well, see, can I blame it on COVID? A lot of things came out of that. Can I blame it on the fact that COVID had us all stuck indoors, and I'm like, I couldn't record the way I wanted to. So I would have friends just come in piecemeal and record their parts. And I want to get in like a dozen of my friends who were more talented than me, and they came, they did their part on it as well.

I want to play a Chicago classic



now. This is the Sly, Slick, and Wicked by the Lost Generation, give me a moment to queue up the record.

SONG BREAK
Lost Generation
Sly, Slick and Wicked
Chicago Soul:
The Legendary Brunswick / Dakar Hits
Epic Records

RW: So this is the Sly, the Slick and the Wicked by the Last Generation. So there was a lot that I didn't know about the Chicago music scene until I wound up here. Yeah, I didn't know a thing about house music until I got here. I only knew that it existed. I didn't have an understanding or an appreciation for what it was and how it was just another evolution of disco, for example. But I became a fan of Chicago soul music, ironically enough, because I got the compilation from Soul Jazz Records of London. Again, that same label that made that New Orleans Funk series, they put out this Chicago Soul compilation. And being here obviously changes the way you listen. But I only heard that compilation before I got here, and it really helped set the stage. And then I went crate digging, and I would go to the swap meets, and I would go to the thrift shops. And sometimes, as you know, sometimes you can just be walking down an alley in Hyde Park at the right time, exactly, and there's a box of records just getting thrown out waiting for you to dig and take some treasures home with you. Because, again, people throw away cool stuff in this town every day, and you never know where your next blessing is coming from.

All right, so rewind about 20 years when my wife and I were still dating before we got married, right? And we're broke. We're both broke students. And I was so broke I only had 40 bucks to get us through the weekend for fun money, right?

And 20 years ago, 40 bucks went further, which we know now, thank you inflation. We had that $40 at the swap meet kind of love. You know what I mean, if you can have fun with somebody with just a little bit of money doing treasure hunting together, you're starting off on a pretty good foundation, right? And, you know, one of these days, my friends and I might actually record a soul song called that, $40 the swap meet kind of love.

LSG: I mean, I haven't heard anything more broke college kid than that. Do you remember what you would get?

RW: So, we used to just go record digging all the time. And we would sometimes find just big old stashes of 45's. All right, I got to give you guys a tip. Okay, when you're at the swap meet, if you want to find the best stuff, you get there when they first open. If you want to get the best deals, you're there at the end when sellers are just desperate to unload their inventory and go home empty handed.

LSG: Where can the audience find the best swap meets?

RW: All right, so Swap-a- Rama, for example. So if you want the best deals, you get there at the end. If you want to find the best stuff, you show up at the beginning before everybody else comes through. But anyway, we would find crates filled with 40 fives for like, 10 bucks. Okay, here's $10 well spent. And then we go back home, and then we'd spend the rest of the day cleaning the records and spinning them and seeing what we got, and then you have yourself a whole day of activities, you know, like, yeah, it was a fun use of time. Oh and that's how I fell in love with elotes.

LSG: Do you want to play one more?

RW: Okay, so if you, if you've never had a James Brown album, the one I recommend you start with is in the Jungle Groove. So this was a compilation that was put out, I think, in like 1987 and the important thing about this is this album is easily one of the most sampled records of all time. If you're a fan of 80s, 90s hip hop, you will definitely hear some things off this record. See, everything on here is just so good. I have to pick just one track.

continued on next page

Update from the Archive by Claudia Roth Hesson

When Livy asked me for 500 words on our record cataloging project, I was almost going to narrate the way it began – how Léa, Daniel, and I taped seventy labels to seventy shelves, how we got to know Discogs, how we got to know the ladder, and of course, how many people have donated their Saturdays to dusty piles of worn things.

I've loved hanging out with these people: the mindless chatter and the roteness of the work, easing in to the rhythm of stack, type, flip, and repeat. It's rare that archival work is so social. I love the way it's quiet, and then it's not, the silence broken by something funny, a review taped to a record that we've found. And these reviews, mostly from the 90s – that golden age of pretentious college radio – are masterworks. Sentimental, moralizing, scathing, honest, they're the best part:

> We Are à;Grumh... And You Are Not!
> à;GRUMH...
> 1988 – US
> note 1- don't let the cover fool you. this is real synthy-- it's as if wax trax wishes they could have signed joy division, so now they sign(bad) imitators of them. MP
> note 2- According to the band they have never tried to imitate joy division.
>
> 1/2 Mensch
> Einstürzende Neubauten
> 1985 – US
> I changed my mind. 4/1 is a riot. It even quotes Nietzsche. "Was mich nicht umbringt macht mich starker." Clever, literate boys, no? (What doesn't destroy me makes me stronger.) YES it is deliberate, believe me. 4/1 is a disco song almost Bauhaus...
>
> Symphony No. 4
> Mahler* : Elly Ameling, André Previn, Pittsburgh Symphony Orchestra
> 1979 – US
> Deliberate pacing in the first movement is successful. Nice scherzo. Pretty good overall. I still prefer Abbado's 4th, but we don't have it. So....

continued on next page

Rude Awakening
Rude Girls
1987 – US
-No one thought (when this came out in the 80s) that it would be THE defining album of that generation. No one thinks that now, either. But somewhere in the 90's, someone in a dress and boots thought that.

Pagan Easter: Ritual Music For The Spring Equinox
Seldiy Bate And Nigel Bourne
1987 – US
Great Pagan ritual stuff.
good for Pagans who like bad music.

Through The Hourglass
Banish Misfortune
US
3/1. Great. It really swings, though I'm not sure that I like the choice of instruments. It's almost too Sergio Mendez. But good.

Highlights From Puccini's Tosca
Vladimir Atlantov With Tamara Milashkina, Orchestra Of The Bolshoi Theater* / Mark Ermler - Puccini*
1977 – US
Toska is that Russian word Nabokov said isn't translatable. Well, neither is this album...

Family Portrait
The Earl Scruggs Revue*
1976 – US
The presence of E. Scruggs is not always felt. [...] The Dylan songs are O.K. (1/3, 2/1) and also 2/2. An OK album if you like this sort of stuff. Nothing special to me.

3000 Barrooms Later
Preacher Jack
1984 – US
Nice honky-tonk, tears in your beer kinds of songs. What could. be better?
Play this!!! The man is inspired, too inspiring.

interview with rob walker (continued from page x)

LSG: Which one do you think makes it for you?

RW: See, this is a great housework record. If it's the weekend and, you know, you have to clean up your house and your own house is starting to , you know, when your house gets so funky, it's starting to gross you out. It's like, okay, I have to do something about it, but you also don't want to touch it. This is the housework album. You put it on and it will get you moving. It'll give you that motivation. You will break out the broom. This track is called "Give it up or Turn it Loose", By James Brown,

SONG BREAK:
James Brown

Give It Up Or Turn it A Loose
In The Jungle Groove
Polydor Records

RW: Nobody likes cleaning the bathtub, but if you got to clean the bathroom, put this on.

LSG: If you had a morning show on WHPK, this is what you have to play.

RW: Sonic coffee.

LSG: That's why I think no folk shows should be in the early morning hours. And when we schedule one for then, I'm confused, you know, because I turned on my radio the other day and some student DJ was playing some sad folk at 9 in the morning.

song builds up

RW: Break out the vacuum, windex and wipe. Sink full of hot, soapy water. Scrub conditions. Come on, Léa! Now he's gonna go to the breakdown and he builds it back up. He's a master of dynamics. He knows where to make it soft and when to bring it back up loud.

LSG: It's like five songs in one. This is crazy.

RW: There you go.

LSG: Tell us a little bit about the song we just heard. That was Give it up or Turn it Loose by James Brown. You have like all of these elements at the beginning, then you strip it back down to almost nothing. You just get this drum beat and his voice, and then you build it back up again. I mean, that's just brilliant.

LSG: I don't know, it's so fun. You clearly know the song like the back of your hand, because you were anticipating every kind of tempo change, or every kind of instrumental switch just like with your dancing, you know. Do you listen to music like with your whole family? Is there music constantly playing?

RW: All right, so when my wife was pregnant with our firstborn, I would put my DJ headphones on her belly. So while my firstborn son was under construction, he was getting doses and everything from Beethoven to Bob Marley.

LSG: And is this the son who won "Best Musician" at Kenwood high school? So I think there might be a connection there. I think it worked. I think you and your wife sort of birthed his taste before he even was born.

RW: Very much so. I've taught my kids that music is one of the most powerful of human forces. It can be used in ways that are constructive and productive and helpful, and it can also be used in less constructive and productive and helpful ways. It can be therapeutic or it can set your mentality to a pretty low level. And just like a whole lot of things in this world, it depends on what you do with it. Yeah, do with it, yeah, it's on how you use it. And so what I'm sharing from my record collection with my audience, I want to let my audience know, hey, this has moved me in a certain way, and it may move you to give it a shot.

LSG: With the title of your show, you're trying to get them to think. It's not only to move, it's also to think. But at the same time, with a lot of these songs, you're not really focused on the lyrics. I mean, sometimes the lyrics are important, but like, that's secondary to the way it makes you feel, you know, like, or at least that's what the sense that I got from the songs you play.

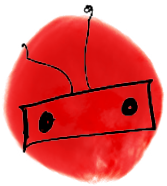
RW: I mean, you know, George Clinton said, "Free your mind and your ass will follow."

LSG: Well, we'll put that somewhere up here on the wall.

RW: I've also found that there were times when I was outside the US and I was dealing with people who didn't speak the same language as me, but I had a guitar in my hands, so there are times where I was able to facilitate communication with folks, just because we have music in common. As a matter of fact, one of my friends who grew up in Caracas, Venezuela, told me, You know how he first started learning English by listening to Snoop and Dre.

LSG: To finish things off I just want to say thanks for coming on here. I'm so glad you were able to make it and I will be keeping these songs with me. I mean, that's kind of what our show is– finding and keeping, you know?

RW: I appreciate you inviting me onto the show. I've had a lot of fun, and I enjoyed sharing my music with your audience.



r A d i O o n O

PUREHYPE

TV BUDDHA

TRACK & LÉA

JAMAL DAMIEN

PUREHYPE

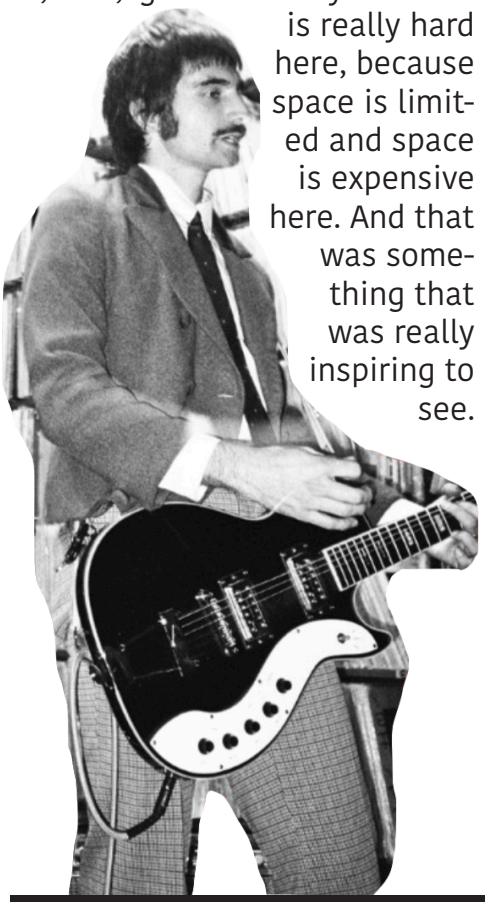
KOFI GRAVES

TV BUDDHA

Pure Hype Interview by Ruby

Ruby Velez: So, you guys just got back from tour with Parking and a swath of other bands across the country- Good Flying Birds, Paper Jam, friends from Horsegirl, etc. You sort of ran all over the country, so what other scenes were you most inspired by?

Eli Schmitt: Chicago is really fast, and there's a lot going on. Something that I think is beautiful about smaller cities that we pass through is like meeting people and like seeing their houses as these active recording spaces and active spaces of experimentation. Having that space and time to really be able to, like, go full into your craft is really hard here, because space is limited and space is expensive here. And that was something that was really inspiring to see.



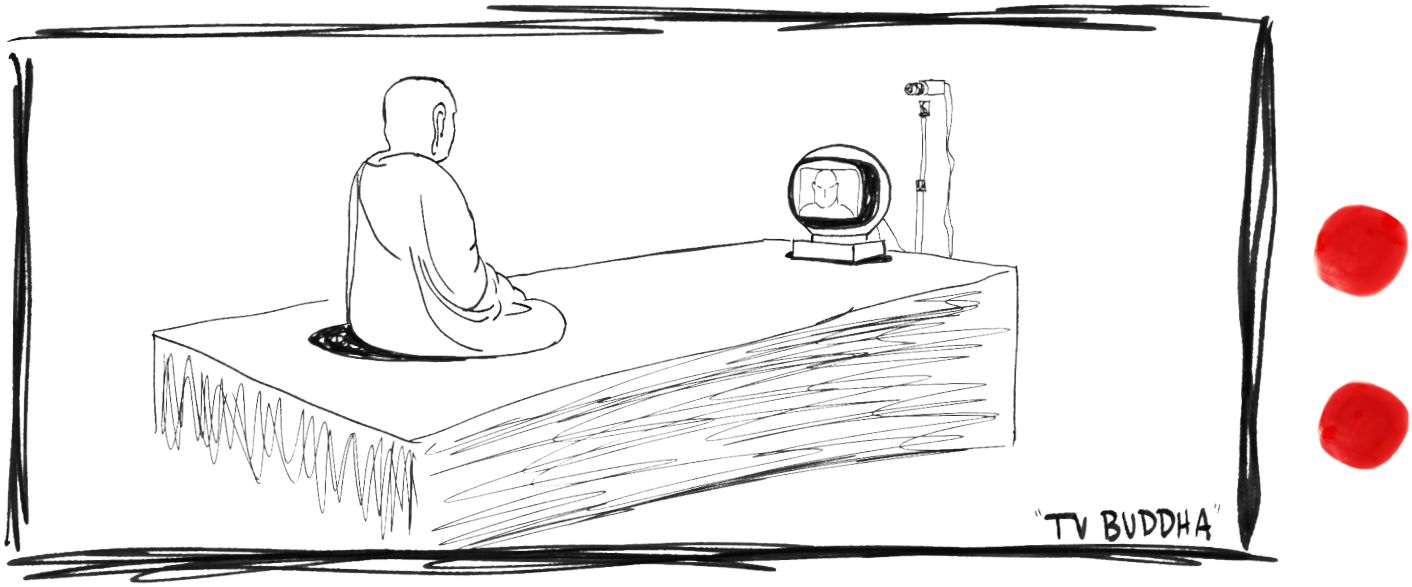
Johnson Rockstar: And in many other cities, like, there's just less, you know, shows happening. Less local bands, not as many like touring bands coming through. So each show matters more. You know, the smaller the town, basically, like, the more excited people are to be at shows. Especially when you go to, like, small college towns and things like that. And so that's always, like, really inspiring to feel that energy from young people.

RV: Yeah, no, definitely. I feel like Chicago is just such a vibrant place, like that sort of thing doesn't exist to the same extent in a lot of smaller cities. I guess, also following up on sound, I think we talked about this a little bit the last time I spoke to you guys, but there's been a shift we've seen in your music from earlier stuff, like Black Walls, to then what you're putting out now, You've Been Changed. There's still a quality in rhythm and the vocals that's kind of consistent, but it's a little bit more upbeat, you know. And of course, I think live, you still see the like, screaming, everything, beautiful rawness. But, do you think sounds have blended from the amount of time you spent working with peers and other projects here in Chicago, or, what's informed a little bit more of the sound as of late?

JR: I think like, in terms of like that shift, a big part of it was intentional in terms of like us, our really early stuff, it was very much like, kind of in this droney type of vein, which sometimes was hard to get reactions from audiences in terms of like, you know, when I'm at a show, my favorite thing to do is dance. Like, if the music makes me dance, that makes me happier than anything. And so I think we, like all of us felt that we wanted to be able to inspire that in people who are watching us as well. To have that relationship to an audience where, like, we're inspiring them to move their bodies, which is then, you know, giving us back like energy to like, make our performance as good as possible.

RV: And now just a quick note on the name. TV Buddha, are we bodhisattvas, are we reaching enlightenment, why the 'TV' specifically? Would love to hear a little bit more about how you guys landed there.

ES: Well, the title kind of came from - there's a Nam June Paik art piece called TV Buddha. It can kind of exist in many different forms, in different galleries, because it's kind of more of a set of instructions. It's like a piece where there's a Buddha sculpture and it's sitting in front of a CCTV, kind of watching itself and examining itself into infinity. The name just felt really right for that, like there's an interest in pop culture, but also



an interest in the spiritual and esoteric and magic that I think when we're at our best is like the complementing two pairs of this band.

RV: That's really well put. Actually, I'd love to hear a little bit more about that magic. Side note, myself and half the WHPK board are in this class on Benjamin's Artwork in the Age of Mechanical Reproducibility, and we've been thinking a lot about myth lately and how we get that. Where you do you guys find that magic, if in media, where does that come through? Is the myth still alive?

ES: I don't know if the myth is alive. There's lots of myths. But I feel like it's yet to improve, and if there's any actual magic in those myths. These myths that are like, paper cranes that people build up about themselves and about the things that they make. I think that there is magic out there, but I think that the way that our world works currently is continuing to push things more and more into words, and magic doesn't exist in words. Magic exists outside of that. Seamus, what do you think?

Seamus Moore: Yea, I got some things to say about magic. I agree that magic doesn't exist in words, but I do think it exists in performance and in like moments. I think that, like, some of the most moving moments of my life have been on stage where something that like wasn't really planned was played. I've definitely had some shows where I felt like, okay, something's happening. Like, I'm no longer playing this music. I'm just, like finding it where it should be. I feel like that is where the magic lies, where something just feels really right, and something just kind of happens naturally throughout your performance. Like there have definitely been some shows that we've played lately, like the one we just played on Sunday [at the Empty Bottle]. I felt like there were definitely some moments of like, 'this feels this just feels right to play'.

ES: It did.

SM: And this feels like magical in some sense.

ES: There was magic in the air!

RV: Yeah, you had someone up there shaking a half empty water bottle in front of the microphone, I think at one point they were even gargling...

JR: I didn't know about any of that.
SM: That might have been my water!

JR: That's amazing.

RV: I mean, I don't think I've ever seen that many people crammed onto the Empty Bottle Stage.

JR: That's the TV Buddha special!

RV: Yeah, that was quite impressive. I know, I was worried that here we were gonna have to come up with like, 11 mics somehow. But yeah, just one last question. On the conversation of media, of the confluence of sound and image. You guys also have this very distinctive visual style. You know, it's both, like in the posters that you make, Eli, and you know, the entire Mod...

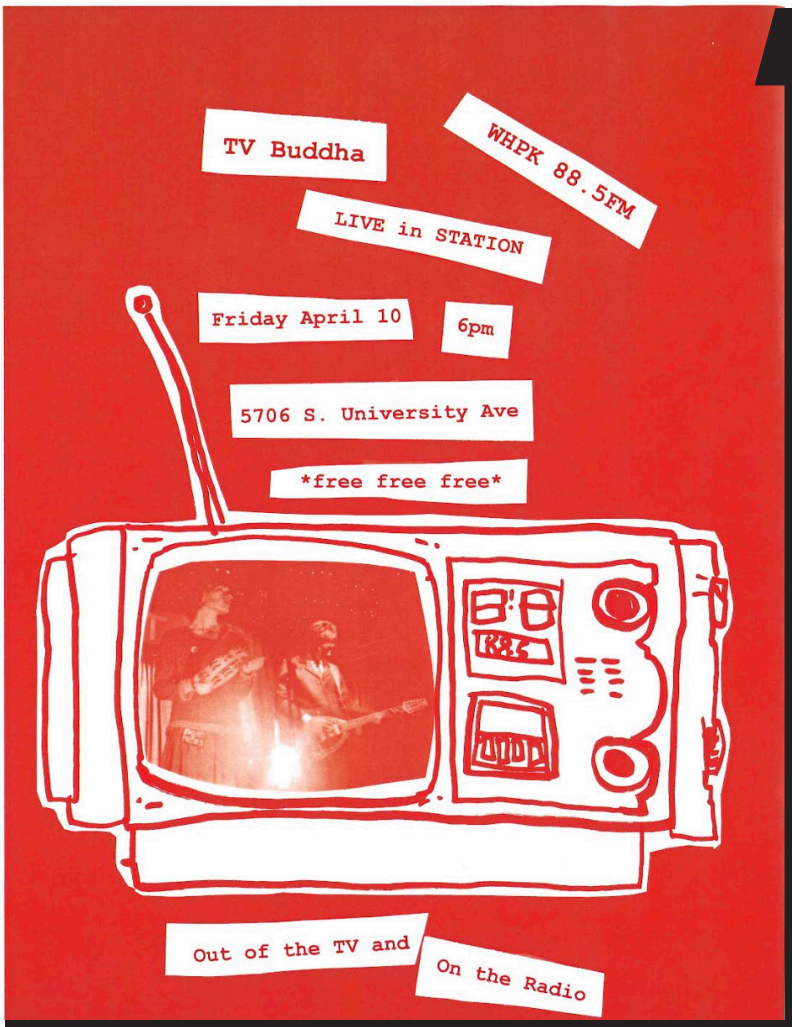
everything. You know, you see it in the scanning, the textures, cut out typeface, New Now videos. There's definitely a dedication there, and I guess I would love to hear more like, it's, how do you guys see, like, the relationship there? How long have you been doing visual stuff like that, and is there a congruence that you see there with the music?

ES: You know, I've been making posters for like, five years now. I started it because of my radio show at Radio DePaul, and I'd make posters. The way I started making posters is I would just look on the MoMA website, and I would just be like, 'Wow, that art piece is awesome. I should just put my name on it!' And then I just did that. I would just put Mother Night Radio Hour, like, on, like an Yves Klein photo or something. I... you know, the magic – maybe not magic, because I've just defined magic in a different way, not about words – but like, something that is special about music and about arts in this world right now is that it can be all about taking and sampling and like, remaking into new forms. Reusing images in a way that images can have second lives, and change their meaning, is really interesting to me. And I feel like there's something similar to be said about the music, too, and the way that that works. Music that references and music that you know, that takes, takes lightly and takes forcefully and takes in all the ways it does.

RV: No, yeah, that's really beautifully put. That's pretty much all I have for you guys. It was great to learn you're actually both also college radio alums. Didn't know that before, so thanks for coming down and giving an ode to our janky station. And, last thing, where can people buy your stuff?

JR: TV buddha.bandcamp.com. Actually, you can't buy anything on there except the songs, but you can find us on the streets and we'll sell ya something.

RV: Ok yea, this was TV Buddha, thanks guys for coming in! You're listening to WHPK 88.5FM, and we'll be right back with some more Chicago rock'n'roll.



Summer 2026 Horoscopes

♓ Pisces
February 20 – March 20
A second puberty will bestow upon you the singing voice of an angel.

♈ Aries
March 21 – April 19
Your headphones are sending you subliminal messages - from here on out, only listen to music out loud.

♉ Taurus
April 20 – May 21
Strange circumstances will take you to strange venues with strange people. Dance weird and find love.

All in all, a good summer. A little weird too. Best of luck.

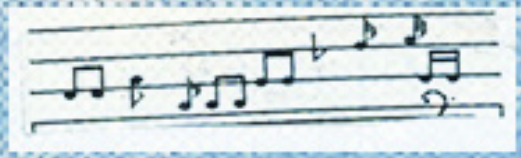
– Kavya

Album Review

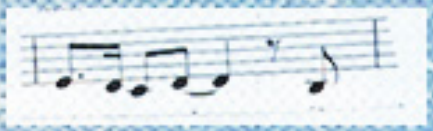
O.
by OLTH

In a genre with bands called "herlovebeheadsdaisies" and "Your Arms Are My Cocoon," New York screamo outfit monosyllabic Olth bucks the trend. They also distinguish themselves on a less superficial level, with a distinct sound that both draws from the outside, particularly from metalcore, and extends the interior qualities of their scene's music to their extremes. An example of the latter: one of the prominent styles of for Olth resembles something between an irate pig squeal and an 80s slasher movie pre-murder shriek. On their sophomore album O., the group pushes further along this line, leaning heavily into their metalcore influences to the extent that, at points, I almost forgot I was listening to what I was told in the past was a screamo band. This is probably most apparent on the aptly titled track "GOODBYE SCREAMO" that eschews minor-key melodies for heavy, thudding riffs. Elsewhere, like on "HYENA" and "WINKIES," dissonant chords and angular rhythms remind me of noise rock legends Cherubs or even Drive Like Jehu. That being said, there is plenty here for more traditional screamo fans, especially emoviolence fans, on an opener on the opener or on "CROTON," which builds from breezy rhythmic guitar to a melodramatic emo catharsis. Likewise, "OLTH" starts from something that almost feels like it could have been on the original American Football LP before suddenly shifting gears and drastically ramping up the intensity. Clearly, there's still some reverence for this classic formula used by the genre's greats. Another thing you may have noticed about this album is that all the tracks are in uppercase, and I don't want to read into this choice too much when I have no insight into the process that led to this decision, but it is interesting in contrast to the more traditional all lowercase typeface preferred by related artists. Either way, it seems to me that Olth is using this album to separate themselves from the pack a bit, if not leave it altogether, which makes a lot of sense; the screamo scene is VERY crowded and, arguably, is starting to verge on monotony. Does the album cohere though? Not 100%, for me at least, but I also think each track stands individually on its own as great; there just isn't a cohesive sound here. Without having much knowledge of the band, my guess is that Olth is trying out something new, and for the most part they succeed, since there's a lot of great music on here. I hope that the next project can synthesize the various threads explored into something entirely different. But it'd also be great if they just keep doing this.

— Sameer Khan



SIGNAL



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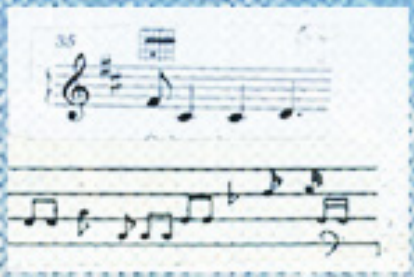
PRETTY MUSIC . . .
PLAYED BY PRETTY PEOPLE
. . . FOR PRETTY PEOPLE